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MODERN LANGUAGE NOTES

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THE CYPRIAN CONQUEROR, OR THE FAITHLESS RELICT.

The Cyprian Conqueror, or The Faithless Relict is an anonymous play preserved in the British Museum as *Ms. Sloane 3709*. It is a small quarto volume, bound in calf. The text is neatly penned in very black ink, upon lines made by some hard instrument. Generous margins at the sides and top are ruled in red ink, and the folios (51 in all) are numbered in red. The entire manuscript is unusually neat. The arrangement is as follows: title and *dramatis personae*; preface (12 pages); title, printed in red ink; prologue; "The Other Prologue"; body of play; epilogue; three songs.

The manuscript seems to have been copied from an older manuscript, that evidently was faulty or at least illegible in places. The copyist generally notes the lost words by dashes. For example:

Let but my sacred dust be proude
When I am layde that you have this alloude;
That you wed that too — — — —
Keepe chast my bed — — — —
Which should you once but violate or spurne ¹

For now Philander's dead all things are changd,
And altered much, or else I would have rangd:
And hearkened to thy love, but I am — — — ²
And bent to serve the Gods: Philanthes then,
Cannot withstand their just commands, since when
They do command, obey we their decree.

Phil. That will not serve, I love ye Gods as well as thee
Calistas now not justly — — —

Your Godlike zeal doth say you must ³

Whom I will court, and — with a kiss. ⁴

The copyist, clearly, was not the author. Moreover, a second person, using a different pen, and different ink, and writing in a different hand, went through the manuscript making corrections, and inserting abundant marks of punctuation.

¹f. 11 verso.

² Here, it will be observed, a whole line seems to have dropped out.

³f. 14 recto.

⁴f. 20 verso.

He seems to have corrected slavishly by the older manuscript. The copyist wrote:

Your brother said you must dwell with me
In Zeale, made sacred sisters, wee'l agree.

Phil. Madam, I am resolved,
For that intent, I Delphos and my brother left,
To live with you, of friend I'm not bereft.

When the person correcting the manuscript saw the incomplete line, he began to fill in thus:

Madam I am resolved *for that in*

Then apparently perceiving that these words belonged to the second line, he made a stroke through them and substituted four dashes, thus leaving the line as before.⁵

That the copy was made from the playhouse version is indicated by the great number of stage directions entered by the copyist in the margin: "Embraces her"; "Faints"; "Gives her his will"; "holds up his javelin, as he goes to strike, enter Cupid"; "strikes Philander"; "she weeps"; "kisses him"; "dyes"; "they carry him out"; "Enter Petronia, Calista and Dido all in mourning, with other mourners with the corps, goe out, and return, and take their leaves: Petronia, Calista and Dido stay"; "a fire."

Apparently the play was performed in one of the regular playhouses of London. The *Prologue* begins:

The Poet makes, and we shall act a play,
Which, if ye like't, ye'll hav't another day.

Moreover, one of the stage directions refers unmistakably to a characteristic feature of the regular playhouse, the upper stage, or balcony. The maid comes to wake her mistress at midnight:

Castella. Madam make haste and rise up from
your bed,

The houre is come, 'tis 12 oclocke bested.

*Phaleria looks out of her chamber,
comes down.*

⁵Cf. also ff. 31, 32 verso, and 48.

The second prologue shows that the play was acted more than once. Since it is of some interest, it may be quoted in full :

The Other Prologue.

Enter one in a greate beard like an attorney, in a gowne, and round cap, a greene bagg, and a peece of parchment sealed, spoake by another whom he had arested.

Kind judge, see ye yonder man, who lookes
All beard, bred up from's youth among the Rookes ;
At's suite arrested I intend to plead
Not guilty, sure he scarce can read
A declaration hardly drawne, at least
False lattin borrows, & paies interest
To Ignoramus ; when in tufts and crofts,
He infeofs in Rafters and in lofts :
My actions good, for what he said last day,
That we to you did act a poppet play,
Scandalum magnatum I will it lay ;
Besides we mony took, and some of his,
For which inform'd master of Revels is ;
Who would not beat this rogue ; I dare not do't,
For feare of suits, and something else to boote :
Unto your censures I will leave him then,
Both to be whipt, and kick't, and jeared agen ;
Bold barretor, before i'le go to jaile
These, I presume, will be our judge and my bayle.

The only evidence touching on the date of composition points to a late period, probably that of Charles I. I quote from the *Preface* :

“As to ye persons in this play, I shall not mention any more of them than what I have already ; but touch a little on playes and actors, this I innocently hint on, which debauched and idle brains may chance carp at ; playes in themselves do demonstrate the vices of the age, personated by the actors ; and in my opinion nothing more takes then a lively representation of the transgressions of others, whose nefariousness we are bound rather by example, to shun then follow, nor can there be anything more efficacious and powerful to attract, by a magnetique quality from the faults of others, then in a play well humorized, and lively acted, w^h I conceive is well performed in our english Theaters : some playes, I must confesse, do more incite to wickedness then abate, this sin at first when playes were instituted, was not so frequent as now, those by our forefathers being composed, to animate youth to virtue, that they might see on the stage the enormities that [are] to publicly and privately acted abroad !”

The author of the play is unknown. A clause

in the epilogue indicates that he was not a regular playwright :

Our author is a countryman
In this play hath done what he can
Confesses though 'tis not his skill
Give[s] him y^e game, but your good will.

The plot, as the author states in the Preface, is borrowed : “Having met with a story y^e did something please me, coming nigh what I find daily by experience verified, I could not chuse but digest it into action.” This plot is as follows : Petronia, upon the death of her husband, is so inconsolable in her grief that she vows to live ever after chaste. With her faithful maid, Dido, she takes up her residence in the tomb where her husband's body lies. At once Diana, Venus, and Cupid become interested. Diana determines to preserve this marvelous example of chastity ; whereas Cupid, egged on by Venus, resolves to demonstrate his supremacy. Nearby the tomb is a soldier, Martriatius, and his servant, Eneas, guarding the mutilated corpse of a criminal. At Cupid's instigation, Boreas raises a storm that drives Martriatius and Eneas to the tomb for shelter. Immediately Petronia falls in love with Martriatius, and the maid, Dido, with Eneas. Meanwhile, the body of the thief had been stolen away, thus bringing the life of the guard into peril. In order to save her new lover from death, Petronia mutilates the corpse of her husband and delivers it to Martriatius to take the place of the thief. The play closes with speeches by Venus and Cupid.

This, of course, is the famous story of the “Matron of Ephesus.” Owing to the great vogue of the theme it would be difficult to say definitely where the author “met” with it.⁶ I believe, however, that he had in mind the version in Petronius Arbiter.⁷ Certainly the similarity is very close.⁸

⁶ For the vogue of this story see T. F. Crane, *The Exemplum of Jacques de Vitry*, p. 228 ; *Romania*, III, 175 ; Eduard Grisebach, *Die treulose Witwe, eine chinesische Novelle und ihre Wanderung durch die Welt-Litteratur*.

⁷ *Petronii Satirae et Liber Priapeorum*. Tertium edidit Franciscus Buecheler, Berolini, 1882, p. 77.

⁸ There seems to be no connection between the play and Chapman's earlier dramatization of the same story in *The Widow's Tears*.

The subplot of the play is as follows : Amid the great lamentation attending the death of Petronia's husband, Calista, Petronia's youngest sister, makes a vow that she will become an inmate of Diana's temple, and by a life devoted to chastity, share the grief of her sister. Later, however, she confesses to her lover, Philanthes, that she would break her oath if she dared. Philanthes, unable to persuade her to renounce her vow, tells her that he has a sister called Divina, exactly like him in face and voice, who is soon to enter Diana's temple. He requests Calista to receive Divina as a sister. Then, of course, he disguises himself as Divina, and enters the temple with Calista. The two very soon find that the Temple of Diana is devoted to the opposite of chastity. Calista confesses to Divina that if her lover were close by she would no longer keep her vow ; whereupon Philanthes throws off his disguise. The lovers agree to remain in the temple, and under the appearance of inmates, enjoy their love. But the spying maid who serves the matron of the temple, having overheard this plot, reveals the situation to her mistress. The matron plans to surprise Calista and Philanthes at midnight. At the appointed time she is aroused by her maid, gets out of bed, and hurriedly throws something over her head. This proves to be nothing else than the monk's hood of her paramour, Ignatius, the confessor of the temple. She succeeds in surprising the lovers : Calista stoutly maintains that her companion is the chaste maid, Divina ; the matron declares that Divina is Calista's secret lover. In the midst of the uproar, Calista, spying the hood of the confessor, accuses the matron, and thus quickly turns the tables. Caught in her guilt, the matron agrees to let the lovers off, provided they keep her fault secret.

The source of the subplot is Boccaccio's *Decamerone*, ix, 2. The short outline prefixed to the story is as follows :

“Levasi una badessa in fretta e al buio, per trovare una sua monaca, a lei accusata, col suo amante nel letto ; ed essendo con lei un prete, credendosi il saltero de' veli aver posto in capo, le brache del prete vi si pose : le quali vedendo l'accusata, e fattalane accorgere, fu deliberata ed ebbe agio di starsi col suo amante.”

The literary value of the piece is slight. It

is interesting chiefly as a dramatization of the Matron of Ephesus theme, already handled by Chapman in *The Widow's Tears*, and by later playwrights.

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MY PRONUNCIATION OF GERMAN *r*.

N. B.—Throughout this article, I shall make use of the terminology of the Visible Speech System as it is to be found in Dr. Henry Sweet's works. The symbols are, as far as expedient, taken from the alphabet of the *Association phonétique internationale*, and will enable those not acquainted with the above-mentioned system to follow my exposition.

The object of this article is to describe my natural pronunciation of *r*, as it is met with among educated speakers in the North-western part of Germany. My attention was drawn to this subject in particular by the many contradictory statements found in phonetic literature with regard to this question ; and also by the difficulty experienced by foreigners trying to imitate the sound—or rather sounds—of *r* heard in the Standard pronunciation. Phoneticians, as a rule, do not afford much help in this intricate matter, most of them recommending a sort of *bogus* pronunciation, based on theories and considerations of æsthetics rather than on actual observation. Apart from this practical purpose, it will be highly interesting to the student of language to see, how a sound—being itself as far as we know derived from two sources : primitive Gmc. *r* and *z*, from older *s*—is now developing in three different directions, thus demonstrating what possibilities one must be prepared to encounter when investigating the history of human speech, especially in its more primitive stages.

The strongly trilled point-open consonant [r], the *litera canina* of the early orthoepists—“called thus from the snarling of dogs”—still prevalent in the country dialects as inherited from the Arian mother-tongue, was, in Standard French and German, replaced by an imitation totally different in place and form. This sound, described as the guttural or uvular *r* [R]—identical with the so-